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The nine pieces of Rakka ware of the twelfth and thirteenth centuries included in Mrs. Thaw's loan are exhibited in E-14 and the small alcove which adjoins. These are characteristic pieces, tabourets and jars of various types, which came from the mounds of this ancient Mesopotamian city. They have the usual brilliant effect of iridescence which long exposure of the bluish glaze to the mineral elements of the soil has brought about.

Included in the loan are some important Italian sculptures of the Renaissance, which have not been exhibited as yet, but which will very shortly be placed on view: a bust of John the Baptist by Donatello, a kneeling Virgin by Giovanni della Robbia, and a marble medallion of the Virgin by Mino da Fiesole. There are also some beautiful pieces of furniture, Italian tables of the eighteenth century and a secrétaire of the period of Louis XVI.

NOTES

ELECTION OF A TRUSTEE. At the meeting of the Board of Trustees held on Monday, December 18, Henry S. Pritchett, President of the Carnegie Foundation for the Advancement of Teaching, was elected a Trustee to fill a vacancy in the Class of 1917.

THE ANNUAL MEETING. The forty-seventh annual meeting of the Members of the Corporation of The Metropolitan Museum of Art, under an amendment to the Constitution, will be held in the Board Room Monday afternoon, January 15, at 4 o'clock.

A report of the transactions of the year 1916 will be presented by the Trustees, and addresses will be made by the President, Robert W. de Forest, the Director, Edward Robinson, and others.

An amendment to the Constitution, offered by the Board of Trustees, will be voted upon.

Afterwards, tea will be served.

WILLIAM M. CHASE MEMORIAL EXHIBITION. The plans for the William M. Chase Memorial Exhibition are progressing satisfactorily. Enough works have already been offered to insure the success of the undertaking from all points of view. The problem of the committee is to select from the large number of works which are available those pictures that best illustrate the various stages of Mr. Chase's career, and at the same time can be shown to the

greatest advantage in the space set aside for this purpose.

The exhibition will be held in Gallery 24, now used for the French and English pictures, which, for the time, will be removed from exhibition. February 19 has been set as the date for the private opening, and February 20 for the beginning of the public exhibition.

MEMBERS' RECEPTION. The President and Trustees of the Museum will receive the Members and their friends on Tuesday evening, January 16, at half past eight o'clock. The reception committee will be William Church Osborn, George Blumenthal, and Daniel Chester French. The programme of music to be given by an orchestra under the direction of David Mannes will be as follows:

1. Elgar March
2. Beethoven Allegro from the Fifth Symphony
3. Grainger Irish Tune from County Derry
4. Grieg Norwegian Dances
5. Tschaikowsky Finale from the Sixth Symphony
6. Chabrier Rhapsodie España
7. Beethoven Leonore Overture No. III
8. Wagner Prelude to Die Meistersinger
9. Wagner Overture to Tannhäuser
10. Wagner The Ride of the Walküre

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MEMBERSHIP. At a meeting of the Board of Trustees, held on Monday afternoon, December 18, Harris Brisbane Dick was declared a Benefactor, in consideration of the value of his bequest, concerning which there will be a notice in a later issue of the BULLETIN; and the following persons, having qualified for membership in their respective classes, were elected:

FELLOW IN PERPETUITY

MRS. WILLIAM P. DOUGLAS

FELLOWS FOR LIFE

ROBERT M. PARMELEE
MRS. WILLIAM L. PARKER
HENRY S. PRITCHETT

HONORARY FELLOW FOR LIFE

DAVID KEPPEL

FELLOWSHIP MEMBER

HENRY W. BOETTGER

SUSTAINING MEMBERS

PERCIVAL FARQUHAR
ARTHUR NOTMAN
HOWARD NOTMAN
MRS. KATHERINE H. NOTMAN
MISS WINIFRED NOTMAN

Five hundred and twenty persons were elected Annual Members.

LECTURES FOR MEMBERS. A series of five illustrated lectures on Florentine Sculpture will be given by Miss Edith R. Abbot during January and February on Thursdays at 11 A. M. as follows:

January 11	The Baptistry Doors
" 18	Donatello
" 25	Luca della Robbia
February 1	The Sculptors in Marble
8	Renaissance Tomb Design.

Miss Abbot's course for members last January dealt with the Italian Painters as Decorators. The sculptors to be studied this year—the workers in bronze and in marble—were the great initiators of the periods of revival in Italian art.

Several fine examples in the Museum collections represent the sculpture of the Renaissance period. These will be studied

in connection with related works in other places, which will be shown by the use of lantern slides from the Museum collection and photographs from the Library.

Members' cards are necessary for admission to these lectures, which will be held in the Class Room.

LECTURES FOR STUDENTS OF DRAWING AND PAINTING. The course of lectures for students of drawing and painting which was given for the first time last winter met with an unexpected response. The historical presentation of the subject was intentionally avoided: technical questions are always pertinent and the course was inaugurated in the hope of presenting certain practical aspects of art as a craft. The difficulties of such a presentation from the lecture platform are obvious, but with the frank advice of both lecturers and audience it is hoped in time to demonstrate that the Museum offers laboratory facilities as well for the painter as for the student of criticism. It is with pleasure, therefore, that the Museum announces that the experiment is to be continued this winter. The list of lectures is as follows:

January 20	Common Sense in Art, by J. Alden Weir, President of the National Academy of Design.
February 3	Workmanship, by Kenyon Cox, N.A., Litt.D.
February 17	Modern Tendencies in Painting, by Gifford Beal, N. A.

LECTURES FOR THE DEAF. Augustus Saint-Gaudens is the theme chosen for Miss Jane B. Walker's third lecture for the deaf, to be given at 3 P. M. on Thursday, February 1, in the Class Room. The lecturer will discuss Saint-Gaudens's position as the first great American sculptor and interpreter of American ideals, sketch his life, point out his debt to the early masters, refer to his statues in New York City and other well-known works by him, speak of his idealism, and consider his influence upon the art of his time.

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STORY-HOURS FOR CHILDREN OF MEMBERS. Representatives of three museums in which work with children has been carried on successfully for several years have been asked to give story-hours in the Museum to the Children of Members early in this year. Mrs. Laura W. L. Scales, who talks on the attractive theme, Greek Stories of Nature, on January 13, occupies the position of Docent in the Boston Museum of Fine Arts; Miss Louise Connolly, who has chosen as her subject for January 27 the mysterious title, *Our Own Faces*, is an educational expert and a member of the staff of the Newark Museum; Mrs. George W. Stevens, who discusses on February 10 the pertinent question, *Why This Museum is Yours*, in language within the comprehension of children, is Assistant Director of the Toledo Museum of Fine Arts.

These three talks will be given in the Lecture Hall at 11 o'clock on Saturday mornings. Cards admitting a group of children with an accompanying adult have been sent to all the members.

A LECTURE BY ARSÈNE ALEXANDRE. Monsieur Arsène Alexandre, Inspecteur général des Musées in France, recently came to the United States at the invitation of the Museum of French Art, as its first lecturer under the Sanford Saltus Foundation, to deliver a series of lectures on French genius as seen through its masters in art. One of these lectures, the second of the series, was delivered on the twenty-ninth of November, through the courtesy of the Museum of French Art, in the Lecture Hall of the Metropolitan Museum. The lecture was on *Le sens du Romanesque et de l'Élégance démontré par Watteau et les élites de son temps*.

This is a period in France generally considered as frivolous and futile by those who do not understand its deeper meaning, just as at the present time the splendid qualities of the French people have been an unexpected revelation. When Monsieur Alexandre in a voice of remarkable quality said, in showing many of the happy-looking people in Watteau's pictures, that they themselves did not believe in their happiness, he was perfectly right; for they

in all probability were as serious as Watteau himself and their assumed frivolity was but a cloak.

After having pointed out to the appreciative audience the beauty of feeling in Watteau's work, Monsieur Alexandre spoke of Boucher and emphasized the difference between the two masters, the one serious and individual, the other conveying an impression of luxury and artificiality. This established, Monsieur Alexandre took up the essential qualities of Boucher's work, especially in the decorative field, and showed the usefulness of an art like his in the art development of a country.

After having spoken a little also of Fragonard, who though of a later period belongs to the same school, Monsieur Alexandre finished his most instructive and interesting lecture, which brought out in a charming fashion one of the aspects of French genius.

STELLA RUBINSTEIN.

REARRANGEMENT OF THE MOORE COLLECTION. The attention of the public should be called to a rearrangement of the Moore Collection. This collection, which has been exhibited for several years in Rooms E 12 and H 10, has been moved one room to the north and rearranged in Room H 10 and the adjoining corridor. This has allowed of a more systematic grouping of various classes of material, especially the Japanese and Chinese portions of the collection, which are now arranged so that they will connect with the future development of the Department of Far Eastern Art. By means of this change, Room E 12 has become available as another room of Near Eastern Art, where examples of Asia Minor faience and Persian art of the later periods are now shown, together with a few examples of Indian sculpture, bronzes, and textiles.

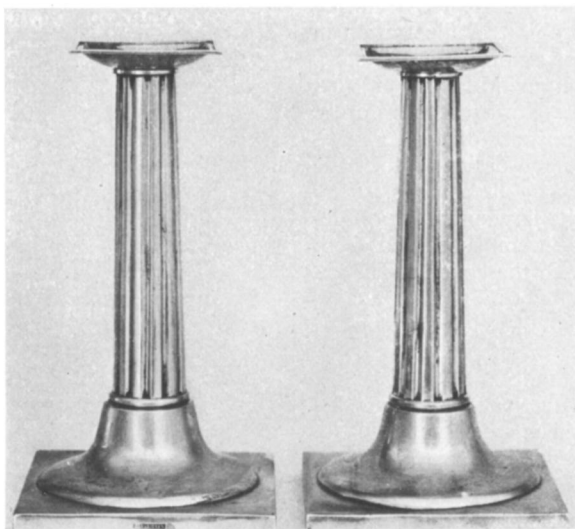
CHANGES IN THE PAINTINGS GALLERIES. The painting by Henri Regnault, *Salome*, given by George F. Baker, which has been exhibited in the Room of Recent Accessions since last summer, has now been hung in Gallery 21. The example of the

work of Charles H. Shannon, Lilah McCarthy, lent by John Quinn, has been transferred from Gallery 24 to Gallery 19. Two loans from Mrs. Herbert Satterlee have been placed in the galleries as follows: *The Setting Sun* by John Hoppner, formerly shown in the Morgan Collection, in Gallery 24, and *The Grand Canal, Venice*, by Canaletto, in Gallery 29.

A PAIR OF AMERICAN CANDLESTICKS. The fact that silver candlesticks are among

ties. Doubtless, the fact that until the late eighteenth century, candlesticks usually were made with cast stems and sometimes cast bases also, and, therefore, required more metal in proportion to their size than did beakers and tankards, partly accounts for their rarity in this country, where silver was much less plentiful than abroad.

The pair of candlesticks that Judge A. T. Clearwater has recently added to his collection of American silver, are, therefore,



SILVER CANDLESTICKS, AMERICAN
BY ISAAC HUTTON

the rarest objects to be found in any collection of American silver, may be something of a surprise to those whose interests have never led them into this particular field. Everyone knows that in England they were common enough from the end of the seventeenth century to well into the nineteenth, and that England more than any other country influenced the forms and designs of American silver. Why, then, are there so few to be found now? It seems unlikely that they were once plentiful but have since found their way into the melting pot, for there is almost no mention of them in documents, and domestic silver of other kinds has survived in considerable quanti-

ties of unusual interest. They were made by Isaac Hutton, who worked in Albany between 1790 and 1810, and is recorded in his scanty biographical note as being Treasurer of the Albany Mechanics' Society. The candlesticks are made in the form of Doric columns on plain square bases, with square removable nozzles. They are entirely worked up from sheet metal, and show evidences of skilful and painstaking workmanship. As one frequently finds in other silver pieces of this period, the designs have been strongly influenced by those made for Sheffield plate, which was then enjoying its greatest popularity, due to its practical working properties and its cheapness.

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The candlesticks will be exhibited in Gallery A 23 with the rest of Judge Clearwater's collection, to which they are a splendid and valuable addition.

EXHIBITION OF TEXTILE DESIGNS. From December 18 to December 22 the designs submitted in the competitive contest conducted by Women's Wear for the encouragement of textile design in America were shown in Class Room B at the Museum. One condition of this contest was that the designs receiving first, second, and third prizes should be adapted from, or inspired by, some object or illustration in the American Museum of Natural History or The Metropolitan Museum of Art, or one of the New York public libraries, inasmuch as the purpose of the competition was to encourage designers to make use of museums and public libraries.

An unexpectedly large number of designs—over 1,200—were submitted from almost every state in the Union. The exhibit was viewed by 614 people, among them representatives of well-known manufacturing firms and designers.

A CHANGE IN THE STAFF. William M. Milliken, who has been an Assistant in the Department of Decorative Arts since 1914, has been advanced to the position of Assistant Curator in that department.

ART INSTRUCTION IN AMERICAN COLLEGES AND UNIVERSITIES. From the report of a committee appointed by the College Art Association of America to investigate the condition of art instruction in universities and colleges of the United States some interesting facts have been culled. The committee limited itself to a consideration of "courses in the interpretation of art in which instruction in the theory, history, and practice of art is intended for those students who do not expect to become professional artists, but who enter such courses with a view to developing their taste for the beautiful, and to cultivating an understanding of works of art." Information was obtained from 149 institutions out of 400 with an enrolment of 200 or more students to which inquiry-blanks

were sent. Of the total number of undergraduates in these 149 institutions 7.7 per cent were enrolled in one or more art courses in 1914-15. Approximately 17,051 undergraduates took art courses during that year, and of this number about 5,684 were men and 11,367 women.

AN ADDITION TO THE EDUCATIONAL STAFF OF THE MUSEUM. The demands for the services of the two Museum Instructors, Miss Abbot and Mrs. Vaughan, have increased so greatly that a third instructor, Alan Gordon, a graduate of the School of the Museum of Fine Arts, Department of Design, in Boston, has been appointed. This enlargement of the staff makes it possible to offer expert guidance to the collections on Saturday afternoon and evening and Sunday afternoon, a desirable extension of the instruction service hitherto impossible. Mr. Gordon will also devote himself particularly to assisting designers and manufacturers in their use of the Museum.

CHILDREN'S BULLETIN. Continuing the plan of recent months, this January BULLETIN is printed in two parts: the first and larger, for adults; the second, four pages, for children. The subject-matter of the two is similar in character, but the latter is specially adapted for younger readers.

A CUMULATIVE INDEX TO THE BULLETIN. A cumulative Index to the BULLETIN, Volumes I-X, MCMV-MCMXV, has been published. This is classified by subject and the articles indexed are treated analytically. Thus in purpose and scope it differs from the annual indexes prepared for each volume. It will be of value to all who have a complete file of the BULLETIN from its first issue and especially to those who bind their copies; but as it is of little use to the subscribers to the BULLETIN who do not possess the back numbers, it has not been mailed with this issue. It will, however, be sent free upon application to any member or subscriber who may desire it. The index to Volume XI will be found with this number of the BULLETIN.